

STARFLEET COMMUNIQUE

Volume Three

Issue One



STARFLEET COMMUNIQUE

Volume 3, Issue 1

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Eric A. Stillwell

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We dedicate this issue of our newsletter
in memory of

John A. Blum

who passed away February 1983.

John was chairman of Starfleet Chapter #1776.

Beyond

The rim of the star-light

My love

Is wand'ring in star-flight

I know

He'll find in star-clustered reaches

Love,

Strange love a star woman teaches.

I know

His journey ends never

His star trek

will go on forever.

But tell him

While he wanders his starry sea

Remember, remember me.

A Conversation With **Gene Roddenberry**

by Syn Ferguson and
Eric A. Stillwell

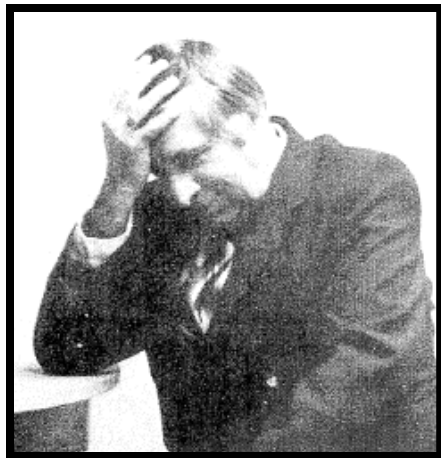
During his most recent visit to Oregon State University, Gene Roddenberry agreed to give the following interview to members of the COMMUNIQUE staff, and asked us to meet him backstage after his evening lecture. We left our seats shortly after Mr. Roddenberry had introduced The Cage for that evening's viewing and arrived backstage to find Star Trek's creator waiting to lead us down a long, sterile-looking corridor to a guest lounge where we could talk with him. A speaker system throughout the building was transmitting Captain Pike's voice to our ears, and it was as if we had been beamed aboard the Enterprise herself...

Q: What was your reaction to the Star Trek motion pictures after they were released?

GR: There were things I didn't like about both of them, and things I did. In the second film, for example, I was disappointed when the Ceti eel crawled out of Chekov's ear and Kirk immediately killed it with his phaser. You'd think by the 23rd Century that we humans would react differently to alien life that is unknown to us, rather than reacting with primitive fear and disgust. But overall, I think



photos by Leslie D. Martin



we're finding our way toward a motion picture format for Star Trek. The process kind of parallels the development of the TV series. We did the first pilot, which was rejected, and the second pilot was more popular. After that we had a successful TV format--close shots, emotion--but pictures are different. People expect a motion picture to be a happening.

Q: How much creative control did you really have with the films?

GR: Not as much as I did with the series. I still have a say, but I don't have the freedom I had before. After Star Trek - The Motion Picture, I told them I didn't want to be Executive Producer. The only way I could have the freedom I had before is if I could write it, produce it, and direct it myself. And man, I've been working on Star Trek for sixteen to twenty years!

Q: Are there ever mornings you wake up and wish Star Trek would just go away?

GR: Well, it does go away. I don't hear about it for weeks. Majel and I don't talk about it around the house that much. I've never made a great deal of money off it, but I've realized enormous profits in other ways. when they do a fly-by of Saturn, or land a Viking on Mars, I'm invited. I'm welcome anytime at NASA and the Smithsonian. I have friends who are professors at Cal Tech. we drink beer and consider the state of the universe until three in



photos by Leslie D. Martin

the morning. And sometimes stewardesses on airplanes give me an extra free drink. I wouldn't have any of that without Star Trek!

Q: Some fans and critics were hard on Star Trek - The Motion Picture. How does that affect you?

GR: I don't listen to critics, I don't even do it that much for the audience. I do things for myself. Besides, there are things about the first film that I have never told anybody. I see no need to go into it now, but I will tell you that Star Trek - The Motion Picture was essentially an unfinished film. In the beginning Paramount couldn't decide whether to make Star Trek a feature film or a TV movie. Then when Star Wars came out in 1977--and thank goodness for that--the executives decided they were missing the boat. But then they rushed Star Trek into production and didn't give us the time we needed to do it right.

Q: Why couldn't the version aired on network television in February have been released originally?

GR: Well, Paramount had booked us into a corner and couldn't extend the release date. Theaters all over the country had already paid \$20 million for the December release and we had to be finished--we had no other choice. So don't blame Bob (wise). He's an excellent director and he's received a number of awards. Nobody can say he didn't know what he was doing, but he never even had a chance to show the film to a live audience before the release. That's

unheard of for a major motion picture!

Q: *After the first film, Paramount said they wouldn't do a sequel. What changed their minds?*

GR: Money.

Q: *Can you tell us anything about Star Trek III?*

GR: NO. Only that the question of Spock will be resolved in a way you can't even begin to guess. Things are not what they seem to be. Most people don't realize that Spock was to die because Leonard Nimoy had decided the Spock character was a monkey on his back. I understand his feelings, but he would only do the movie if they promised to kill Spock. That was his price.

Q: *He's denied that.*

GR: Well, fine, let him deny it. I only know what really happened. when they had that enormous reaction from the fans, and the studio had an opportunity to see how valuable the Spock character was, they all had second thoughts. Then they made up a story that it was a publicity stunt, and indeed it was--it worked beautifully as a publicity stunt, but that was not the original intention. There were never optional ending to the script. None of those stories were true.

Q: *Is there any truth to the report that Paramount plans to make eight more Star Trek movies?*

GR: They were probably quoting Paramount accurately. They've said to me that if the James Bond films could go on forever, Star Trek could. I've had a lot of struggle with Paramount trying to convince them that if they take away the essential elements of Star Trek, which are the authentic hero figures and the optimistic earth future, they could kill the golden goose.

Q: *Do you think those are the elements that made Star Trek so successful?*

GR: Star Trek is the only science fiction or look at the future that we've ever had in American literature that says, "Hey, we made it!" -- an optimistic look at the future. That's why it was so difficult to make. It's hard to come up with an exciting story based on that. If you've got a world falling apart

you've got all sorts of things--you're scrambling fighters all the time. what a lousy life. Star Wars wasn't even about humans. It wasn't even in our own galaxy. Star Trek says we solved our problems on earth and can now give our attention and courage to challenging the unknown.

The other thing is that people are hungry for images to emulate and the Star Trek people are almost old-fashioned heroes you can trust. If they say something, it's true. They do not lie, they do not steal, they believe there are some things in life worth a great deal of pain and effort, and, if you get your back against a wall, there are also some things worth dying for.

Q: *Do you believe in those values--and see us surviving as a species?*

GR: Yeah!

Q: *Do you think you'll ever produce anything again for television?*

GR: I doubt it. I'd rather do my creative work as a writer than as a producer, but I've got something called The Flying Yorkshireman which I have in script. And I've got my outline now on a novel. I'd also like to do some comedy. I did that before science fiction, and it's similar in that it is one



of the few forms in which you can really comment on society. But producing for television is different today. We thought things were tough when we were doing Star Trek seventeen years ago, but today its just impossible!

Q: Can you tell us about your novel?

GR: Yes. I'm working on a story about an alien who comes to earth to study humans and send reports back to his homeworld. The character's name is Gan, and he takes

photos by Leslie D. Martin



on the form of a human and lives among us. I use the character to make an analysis of ourselves as humans. On Gan's homeworld things are much different from earth, and he must learn to adapt to the fact that whereas on his world people only eat complex molecular minerals and nutrients, on earth it seems that everything living spends all its time trying to eat something else that's living. There are many other human practices that Gan must learn to live with, and all of these things come out in the story.

Q: Well, thank you very much for talking with us, and good luck on your novel!

GR: Thank you.



□ □ □ □ □

A TEAR FOR V'GER

The Motion Picture Reviewed

by Syn Ferguson

I have never, to this day, admitted what I did when Star Trek - The Motion Picture came out. A friend had invited me to the second showing. I said, fine, I'd meet him there--and then I went and stood in line to see the first showing all by myself. It was simply too important to share with someone who was merely humoring my eccentricity.

when the re-edited version was released to television three years later, I was at the opposite end of the spectrum, no longer the only "Trekkie" for miles around, I was crashing after two days of TREKKON '83 in a room full of fanatics in various stages of burnout.

What a difference, The original release, by comparison, was as lively as a cadaver at its own wake; the TV version, with a mere 15 minutes of additional film, was--alive! And it was Spock's story, our story, as much as it was V'ger's. Star Trek - The Motion Picture, as its creator had intended it, was a story about passages from one level of consciousness to another. It is ironic that the message that made sense of the movie in artistic terms, i.e., that human values, meanings and perspectives are the only means humans have to deal with the immensity of the universe, was what Hollywood chose to leave on the cutting room floor. It is what they have always chosen to reject in Star Trek, as if learning about ourselves was too difficult or too dull to be worthwhile. Instead they chose hardware, with predictable results.

Look at what happens, in Star Trek - The Motion Picture, to those who reject their emotional natures. Kirk gets landed with a desk job he hates so much that it is destroying his competence for command. Spock, desperately attempting to subdue his human side, goes through the deprivations of Kohlinar, and still fails. Even Ilia, sworn to separate her Deltan sexuality from her Starfleet duty, undergoes transformation into a mechanical person--an android. The warning seems clear. In the Star Trek universe, those who refuse to be human, become less than human. V'ger's search for meaning is the ultimate statement of this theme.

And, consistently, the Ilia who is guided to her human memories is transfigured with Decker into something more than human. The Spock who can cry, not for his own pain, but for V'ger's sterility, has found himself at last. The Kirk who acknowledges his human failings, finds strength again, his friends, his place in the universe.

Again and again in the aired series, Gene Roddenberry affirmed the value of humanity and his belief in that "optimistic future" in which men are not victimized by themselves or their creations, in which they can "take their courage and their challenge...to the galaxy!"

Fans have written to Paramount, pointing out the superiority of the re-edited version and why it is better, but Paramount's response--at least in my experience--was that they don't think much about Star Trek any more, and even less about the characters. "Besides, it was probably a glycerine tear, anyway."

In the face of that put-down I comforted myself with fandom. we haven't rejected the human values, thanks, and Paramount can say what it likes. we know that it doesn't much matter if Nimoy's tear was glycerine... because Spock's wasn't.

Where were they. Before the Glory? Shivering in the sewers of Imperial Earth? Killing with their bare hands on Hellbore? Facing aliens? Facing the alien in themselves? There was the time a very young cadet erased an experimental program it had taken a Vulcan prodigy six weeks to create. There was the clash of military tradition and Vulcan principal-over The Grog Bowl. There was the survival test that got out of hand and the stopover for R&R on Tarsus IV. There was hazing, happiness, heartbreak.

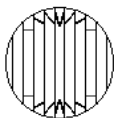


before
the
GLORY

They weren't all *good* years. Before the Glory, but they make great reading!

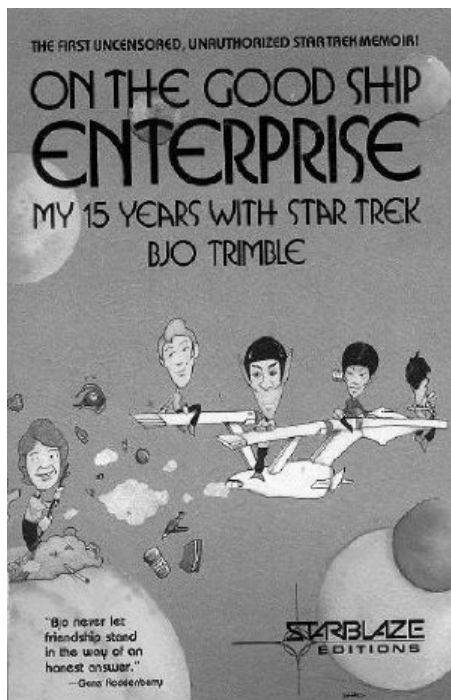
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The Donning Company, publishers of Bjo Trimble's most recent book, have extended a very special offer to members of Star Trek fan clubs like STARFLEET. Bjo's book, On The Good Ship Enterprise, usually sells for \$5.95. with this special offer, however, you can now order it directly from the publisher and save nearly 20% off the cover price. All you have to do is send a check or money order for \$4.95 to the company above and address the envelope to the attention of Mr. Hank Stine, Editor-in-Chief. Also, in order to qualify for the discount, don't forget to mention that you are a member of STARFLEET.

Once your order is recieved, it will be shipped immediately in a padded protective bag. Now, you may be wondering why the publisher of a Trek-related book would be so generous. well, that's simple, according to Editor-in-Chief Hank Stine. Mr. Stine is the person responsible for writing the copy for the original Lincoln Enterprises catalog, and later he served as a research assistant to Gene Roddenberry. "I owe Trek and Trekkers a debt, and this is one way of paying it back," says Stine.

If you haven't had the opportunity to add Bjo's book to your collection of Star Trek books, it's time now to act on this special offer. The book itself, which details Bjo's fifteen years with Star Trek, is a 5½ x 8½ Trade paperback with 282 pages and illustrations by Scott Hill.



BOOK REVIEW BRIEFS

This column is intended for use by readers as a brief synopsis of recent release Star Trek books, with the following ratings determined by the editor:

- ooooo EXCELLENT
- oooo GOOD
- ooo SATISFACTORY
- oo FAIR
- o POOR

1. BLACK FIRE, January 1983/Timescape/Pocket Books; \$2.95. Spock's investigation of a sabotage aboard the Enterprise leads him into defiance of the Federation and a bizarre alliance with the Romulans and Klingons. Author Sonni Cooper had called Black Fire her "swansong to fandom", but now hopes to write another Trek novel featuring

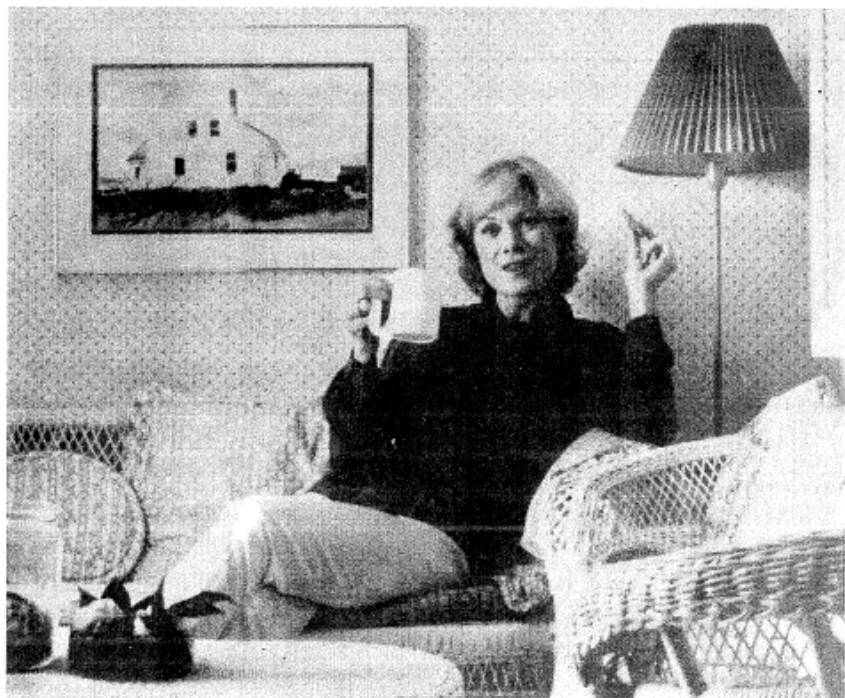
Kirk as the primary character. (rating; ooo)

2. TRIANGLE by Sondra Marshak & Myrna Culbreath was released in March for \$2.50 by Timescape/Pocket Books. A dark plan has been unleashed in the galaxy, a design so vast, only a collective--and ruthless--mind like the Totality could have conceived it. Now, Captain Kirk must battle the seductive force of the Totality's will... Those who enjoyed Marshak & Culbreath's other "spacy" novels will also enjoy this one. (rating; oo)
3. WEB OF THE ROMULANS by M.S Murdock is a June 1983 release for \$2.95 from Timescape/Pocket Books. The Enterprise computer falls in love with Kirk, severely crippling the ship. The Romulans, ravaged by a killer virus, must invade Federation space to obtain the only antidote that can be found. Kirk must bring the antidote to the Romulans--before the galaxy crashes on the brink of war! (rating; oooo)
4. STAR TREK II SHORT STORIES by William Rotsler; released February 1983 by Wanderer Books. The stories contained in this book, although intended for adolescents, are as well done as many of the stories published in the New Voyages books 1 & 2. The Rotsler short stories also make interesting reading because they feature minor characters like Sulu, Uhura, and Chekov, and are very well done. Sells for \$2.95. (rating; oooo)
5. STAR TREK II BIOGRAPHIES, also by Rotsler; Wanderer Books February 1983 release; \$3.95. This book features biographies of Kirk, Spock, McCoy, Scotty, Sulu, Uhura, and Chekov. Although information is considered "official", much of it conflicts with general character information established in fandom. (rating; ooo)
6. STAR TREK II PLOT-YOUR-OWN-ADVENTURE, also by Rotsler; Wanderer Books February 1983 release. This book was written strictly with children in mind and is illustrated by John Speirs. The back cover calls this book "an adventure with as many twists and turns as your imagination allows. And it's up to you to determine how the story ends. Sells for \$2.95. (rating; oo)

STAR TREK MEMORABILIA CATALOG!

Beck by popular demand, Lincoln Enterprises has a new catalog with a whole new line of Star Trek collectibles, as well as their familiar items sold around the world. If you haven't already received one in the mail, you can now obtain this complete buyer's guide with hundreds of authentic souvenirs and information by sending 50¢ to: LINCOLN ENTERPRISES / P.O. Box 69470 / Los Angeles, CA 90069.

NEXT ISSUE:



An Exclusive Interview

BIBI BESCH

[continued from page 14]

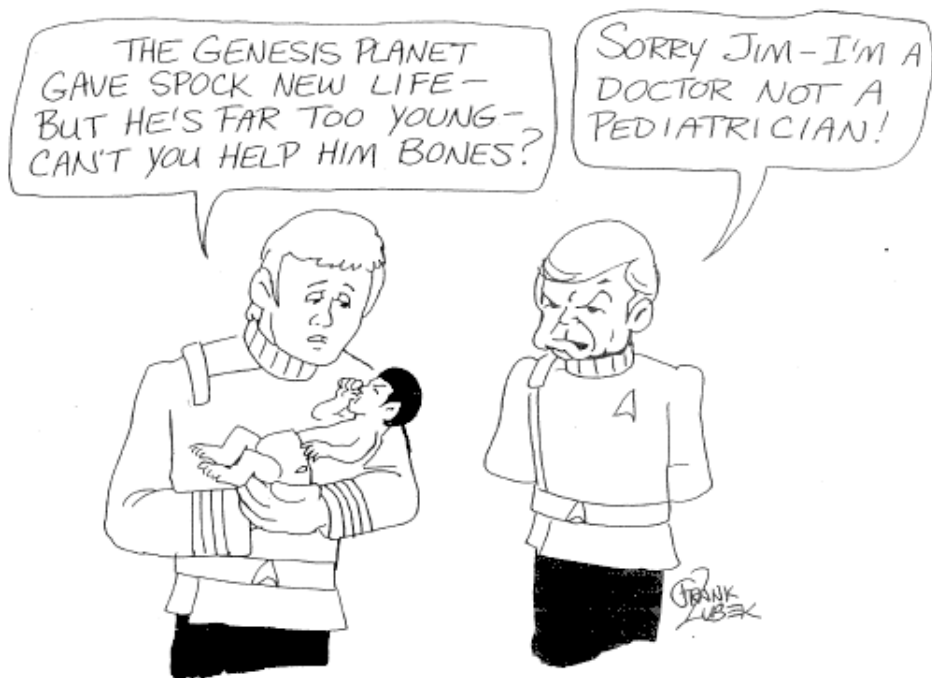
7. OFFICIAL PRICE GUIDE TO STAR TREK COLLECTIBLES is a May 1983 publication of House of Collectibles, Orlando, Florida. The book, which also includes information on Star Wars collectibles, is not authorized by Paramount or Lucasfilms, but provides statistics on a wide variety of items--commercial and fan produced. This is the first pro publication of its kind and was produced with a great deal of assistance from the fans, dealers, and even STARFLEET. The book contains features on how to start and take care of a collection, as well as information on conventions, fanzines, and fan clubs. As comprehensive as it attempts to be, the price guide still lacks some detail, but should prove helpful to the average Star Trek fan collector. The guide is available in most national book store chains for \$2.95. (rating; °°°)



8. ON THE GOOD SHIP ENTERPRISE by Bjo Trimble is a Starblaze Special from the Donning Publishing Company released February 1983. (For more information on how to obtain a discount copy of this book, see page 12) Bjo's book, which is labeled as the first uncensored, unauthorized Star Trek memoir, is a journey through time with the woman who saved Star Trek from cancellation in 1968. The book begins with her first contact with Gene Roddenberry at a science fiction convention shortly before the program's premiere, and ends with the success of Star Trek II: The wrath of Khan and the plans for Star Trek III. She tells the whole hilarious story of her fifteen year voyage, boldly going where no fan had gone before. (rating; °°°)

THE LEONARD NIMOY FAN CLUB

This is the OFFICIAL Leonard Nimoy Fan Club--authorized by the actor/director himself. Membership includes six [6] newsletters per year, a bio of Leonard, a 5x7 photo, and a membership card. Dues for U.S. fans \$15.00 -- Overseas fans \$15.00. Please, as always, enclose a SASE for reply! I I Sandra Keel, President / Routee 3, Box 45 / LaFayette, Alabama 35552.



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Contest Results

Last fall the staff of the COMMUNIQUE ran a caption contest for the picture to the right, to see who could come up with the most humorous caption.

Two grandprize winners, one from North America, and one from overseas, each received a 1983 Star Trek II calander and a Fandom Directory courtesy of Harry Hopkins. Five Runners-up each won a copy of the Fandom Directory.

And the winners and their captains were as Follows:

The grandprize entry in the overseas catagory was *"Yes, yes--I knew I'm the President, but I have to make my acting came back somewhere!"* The winning entry was submitted by Peter Johnn of Inverness, Scotland.

The grandprize winner in the North American catagory was Patricia Keldsen of Sparks, Nevada, with her caption: *"What do you mean my plastic surgeon left town?!"*

The five runners-up, in order, were:

- 1) Kay K. Davis of Springfield, Oregon, with her caption: *"Scotty, if you can't fix this--you're fired!"* We would like to also point out that Kay is chairperson of STARFLEET Chapter #1371; the U.S.S. Republic.
- 2) Samantha Wright of Boise, Idaho, for *"Hello. Is this the candy store? We need some more Reese's Pieces."*
- 3) Sandra M. Doubt of McKees Rocks, Pennsylvania for her



caption: "Hello, Mom? I got the part!"

- 4) Yves L. Gendron of Quebec, Canada, with "No... Absolutely not. .. I will not play the lead in Paramount's DIAL 'M' FOR MUTANT. Period!"
- 5) And last, but certainly not least, Steve Tessier, also from Quebec, Canada, for his caption: "Why couldn't Kirk's son have been an Arcturan in Star Trek II? We had plenty of extra masks. Maybe one would have fit his mother."

We're not sure about that last one, but we don't think Dr. Marcus was Steve's favorite character...

And finally, the Commanding Admiral's caption (which did not qualify to win a prize) was:

"ET, phone home!"

TREK MOVIE SPECIAL no. 1

THE WRATH OF KHAN

Due to popular demand, we've gathered together many TREK writers for this special new magazine! Included is an extensive review of Star Trek II: The Wrath of Khan; "Not A Eulogy", "On Spock's Demise", "Spock Meet Spock" -- offering varying views on Mr. Spock's untimely death and what it means to Star Trek and Fandom; "Fathers and Sons and the No-Win Scenario" an examination of Kirk, Khan, and David Marcus. Plus all new photos and art- work! Color covers! Plus comments from fans! 60 fact-filled pages!

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FLEET AWARDS

The FLEET AWARDS column will be featured each issue to select from all the chapters in STARFLEET, the four which are the most outstanding in the following categories: (1) BEST INSIGNIA, (2) BEST RECRUITING, (3) MOST ORGANIZED, and (4) BEST PUBLICATION. At the end of the year, the chapter with the most impressive collection of commendations will win the overall BEST CHAPTER AWARD for the year.

To be eligible for the nominating process, each chapter must submit to the Chief of Operations, a bi-monthly report and/or chapter newsletter. At present, those reports and newsletters should be sent to: George Raney / P.O. Box 10363 / Eugene, OR 97440. Each chapter should also send copies of their reports/newsletters to their regional flagships/coordinators. Copies of chapter insignias should also be sent to the Chief of Operations.

THE 1982 BEST CHAPTER

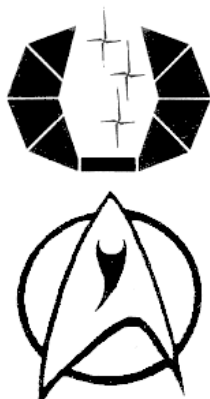
This commendation was awarded in January to the U.S.S. EAGLE, STARFLEET Chapter #1719, in care of Jack Fields, the chapter chairperson. The members of the EAGLE have established a worthy chapter, and an excellent newsletter. Keep up the good work!

Now for this year's first nominations...

BEST INSIGNIA

The Best Insignia award for this issue goes to the U.S.S. TEMIR, Chapter #1763 of Portland, Oregon, For original design and uniqueness, The TEMIR is chaired by Terri Kupsick.

Runner-up for Best Insignia this issue goes to the U.S.S. SARGON, chapter #504 of Eugene, Oregon, chaired by John Griswald.



BEST RECRUITING

This award goes to the flagship U.S.S. HOOD, Chapter #1707 of Newcastle upon Tyne, England, chaired by Pam Clarke. Pam and her crew have worked industriously during the past year to raise the reputation and membership level in the United Kingdom to an all-time high. We salute their efforts.

MOST ORGANIZED

Although many STARFLEET chapters are very well organized and have many activities and projects, we of the COMMUNIQUE staff have decided to use this issue to recognize the outstanding organization of the U.S.S. SARATOGA, Chapter #1724 of Seattle, Washington.

The SARATOGA is chaired by Douglass Yearman with the help of a very competent command crew. The group has regular meetings and a nice newsletter. They also have a banner and a mock-up of the turbo lift doors aboard the U.S.S. SARATOGA. The group is also working on an extensive manual project and detailed biographies of each of their members.

BEST PUBLICATION

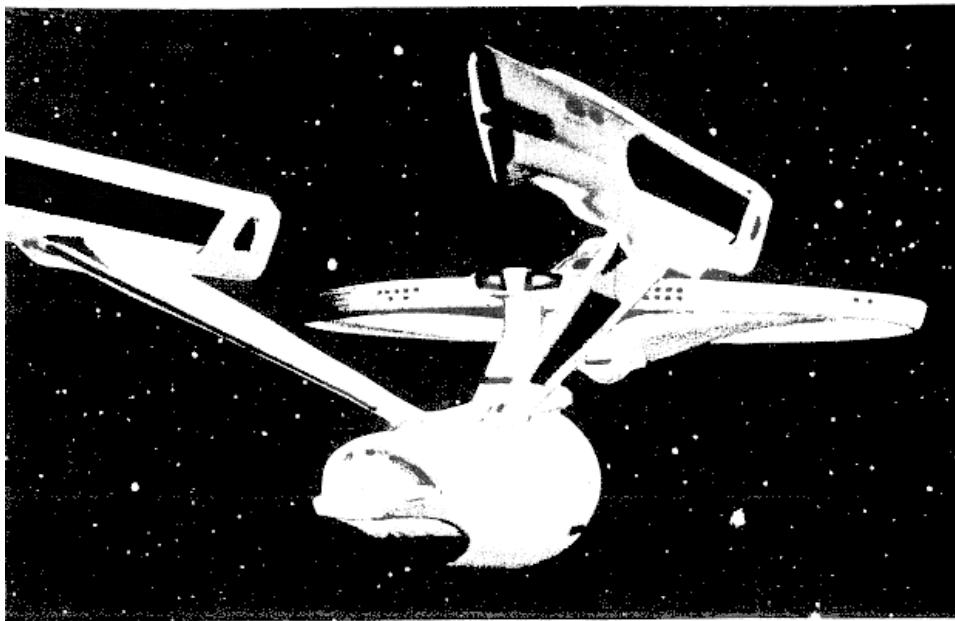
The Best Publication award goes to the flagship U.S.S. POTEPMKIN, Chapter #1711, of Pittsburgh, Pennsylvania for the outstanding premier issue of their chapter newsletter, POTEPMKIN DISPATCH, whose managing editor is B.J.Dain. Ilene M. Hightower serves as both chapter chairperson and Editor in Chief.

The following chapters receive honorable mention for their newsletters:

- 1) U.S.S. REPUBLIC (#2571) for INTERCOM Volume 1, Issue 1. Editor: Mike King. Chapter chairperson: Kay K. Davis of Springfield, Oregon.
- 2) U.S.S. KESTRAL (#1766) for THE KESTRAL LOG Volume I, Issue 2. Editor & Chapter chairperson: Elizabeth Rose of Vancouver, British Columbia.
- 3) U.S.S. HOOD (#2707} of Newcastle upon Tyne, England, for INTERCOM UNITED KINGDOM Volume I, Issue 3 Editors: Yvonne Parkin & Margaret Richardson. Pam Clarke, chairperson.

STAR TRACKS

"Keeping in touch with the stars!"



If all goes as planned, filming on Star Trek III: Return to Genesis will begin on August 15th, 1983. Harve Bennet reports that "the second draft script is complete" and June 1984 is confirmed as the release date. (*Thanks goes to Teri Meyer for information concerning the script!*)

Leonard Nimoy, who will be directing the Trek III project, is excited about the script, and is looking forward to the start of production. At a Houston convention in early June, Nimoy revealed plans for a "possible" world premiere of Star Trek III.

Despite denials from Paramount, the studio is still considering portions of Hawaii and parts of the blast zone of the Mount St. Helens volcano for segments in the third Trek feature. According to Jim Unterwegner, information officer for the Gifford Pinchot National Forest in southwestern Washington, "Paramount inquired about doing part of 'Star Trek III' near the volcano. We've sent them some pictures of the areas that haven't greened up, but there's nothing definite on whether they will actually film there."

George Takei reports [5/28] that the cast are looking forward to the film, but only William Shatner and Leonard Nimoy are currently signed for the project. Bibi Besch told the COMMUNIQUE on 5/29, "I won't be in the next film, I called Harve (Bennett) and he said, 'I'm sorry, but I just can't use you in this one.'"

Following the success of her Star Trek II novelization, Vonda M. McIntyre reports that she has been asked to pen the novelization of Star Trek III. To date she still hasn't had the opportunity to see a copy of the script.

In addition to its successful box office draw, Star Trek II: The Wrath of Khan has been nominated in eight categories for awards presented by the Academy of Science Fiction, Fantasy & Horror Films in Los Angeles, California.

In our last issue we reported that William Shatner's contract with Paramount for Trek III reportedly includes an agreement for the studio to produce a feature project in which Shatner will both star and direct. It seems likely that the project may concern the exploits of Bo Gritz to whom Shatner reportedly contributed \$10,000 in exchange for a film option on Gritz's search for POWs in Southeast Asia.

PARADE MAGAZINE • June 12, 1983



Gritz with his troops in Laos during Operation Lazarus in early 1983, set up to search for U.S. prisoners of war believed still in captivity there.

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